

AT THE THEATRES THIS WEEK:

(Continued From Sixth Page.)

The blame at the door of the cafe orchestra, the parlor piano or the street whistler. "Every Little Movement" is a tuneful epidemic. Two weeks after the initial American production of "Madame Sherry" the score of the piece, and especially its theme number, were becoming popular in every part of the country from Boston to San Francisco. By the time "Madame Sherry" reached New York the melody had encircled the globe, and the publishers of the score reported sales in London, Paris, Berlin, Vienna, South Africa and Australia. After its first New York performance the tune was heard on the streets and in the subway.

Aston Davies, critic of the New York Sun, had this to say regarding the musical number: "There isn't a number in Karl Hoschna's entire score that isn't a musical gem in its way, and the motif song, 'Every Little Movement,' is bound to be as great an epidemic as the 'Jerry' 'widow' waltz. There is a little girl waltz and a waltz to it that makes an absolutely devastating melody. Yes, there's no doubt about it. We are in for another musical epidemic."

The New York Philharmonic.

No one who has never had the opportunity of hearing a great orchestra such as the New York Philharmonic, which will appear at the City Auditorium next Wednesday night, can imagine the grandeur of its music. The superb volume of sound produced by the many instruments—there are eighty-five in the New York Philharmonic—sounds as from one great instrument, combining all the qualities of the many. When conducted by a genius such as Stravinsky, there is absolute perfection—the sustained tone, the sensuous charm of the strings, the mellowness of the wood-winds, the sonority of the brasses, all produce the effect of a great voice—sweet and pure as a high soprano, rich as a contralto, brilliant as a tenor, deep and powerful as a bass. The modern orchestra is the greatest of all voices, as it has a range and variety far beyond the human voice, no matter how great.

A knowledge of how an orchestra is constituted will help toward a better appreciation of symphonic music. It will be observed that there are three general groups, each composed of four different kinds of instruments. If these three general groups are kept in mind the listener can soon locate the source of a particular tone-color or effect. The ability to know at once what instruments are producing the melody that charms is one of the pleasures in hearing orchestral music.

The string group comprises the violins, the violas, the violoncellos and

the double basses. The violins are divided into two classes, first and second violins. The first violins correspond to the soprano and the second to the alto. This, the string group, is the most important part of the orchestra, and it is in this group that the most beautiful tone effects are produced.

The chief instruments of the wood-wind are the flute and the clarinet. The prevailing tone-quality of the wood-wind instruments is rich, warm and mellow, and composers use this section of the orchestra to advantage in producing a variety of exquisite tone pictures, especially tender and romantic passages and lonely melancholy.

The brass group of the orchestra consists chiefly of the French horns, cornets, trombones and tubas. The brasses are used in brilliant passages and are prominent in many of Wagner's compositions. The prominence of the brasses depends a great deal on the conductor's reading of the score, some bringing out the brasses stronger than others. Besides these three general groups there are a few other instruments, such as the kettle drum, the snare drum, bass drum, cymbals and others of like character.

The conductor is the main figure in the orchestra, however, and if he does not possess the gift of interpreting the music as it was intended to be produced by the composer, the playing of the finest orchestra would be of no avail. The conducting of the New York Philharmonic by Josef Stravinsky has been remarkable. It has been commented upon by critics as nothing short of pure genius.

An interesting program will be presented next Wednesday night by the New York Philharmonic. Both the modern and the old school of composition will be represented—the modern in the latest work of Weingartner, his "Merry Overture," which was so well received at the opening concert of the New York Philharmonic in New York; the old in Liszt's beautiful symphonic poem, "Les Preludes," and Beethoven's "Symphony No. 7" in A major.

Mischa Elman will be the soloist at this concert. So much has been said of this wonderful young Russian violinist that it hardly seems necessary to speak of him here. The remarkable genius of Elman has stirred many notes, and his return to America this season was heralded with delight by his many admirers. Elman will play the Brahms "Concerto" at this concert, which is considered by musical authorities to be one of the greatest compositions ever written for the violin.

Philharmonic Concert.
Emmanuel Wad, the Scandinavian



A SCENE FROM THE MUSICAL COMEDY SUCCESS, "MADAME SHERRY," AT THE BIJOU ALL THIS WEEK.



HENRIETTA CROSHAW AND KIDDY JOE WALLACE AND JOYCE FAIR, in "The Best Thing" Academy of Music, Thursday and Friday, November 29 and 30.

violinist, of Peabody Conservatory of Music, Baltimore, who will play at the Philharmonic Orchestra concert on December 5, has made it a point of constantly introducing compositions that are interesting, but not widely known, and he has exerted his influence successfully in promoting Scandinavian music. He has always sought to raise artistic standards, his own and others. As a pianist, he has exceptional gifts, his playing being characterized by vigor, charm and thoughtfulness.

He first played in public when fourteen years old. After being graduated from college, he entered Copenhagen University, where he took a degree in philosophy. He then entered Copenhagen Conservatory of Music, playing at the examination for admission all of the last Beethoven Sonata, Op. 111, C minor. His teachers were Winding, Gade and Hartmann. The last mentioned used, for years after, to hold Mr. Wad up to his younger pupils as a pattern of an excellent scholar in counterpoint.

prominent leaders and taught a large class. He was a great favorite of Svendsen, who had him play at the Royal Theatre, an honor no other pianist had had since Von Bülow had played there, many years before. He also performed on several occasions before the royal family.

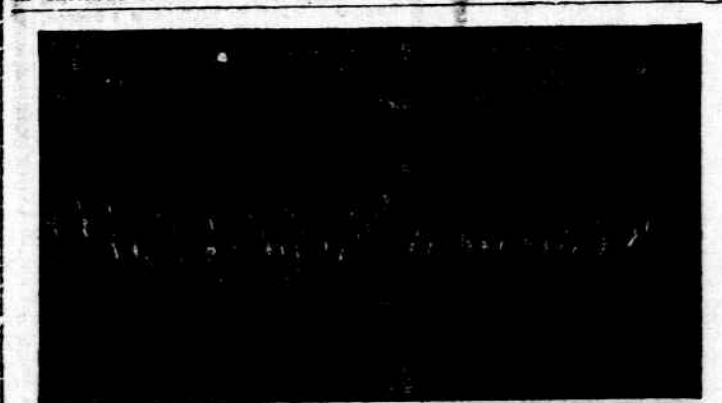
In 1898 Mr. Wad was called by Director Hamerick to the Peabody Conservatory of Music, where he has had a continuous successful career.

Mr. Wad will play a movement from the Grieg Concerto in A minor, with orchestra accompaniment; also several shorter pieces, among them a "Minuetto" of his own composition.

Holiday "Feast" of Fun and Music at the Bijou.

The coming week the Bijou management will take great pleasure in serving the guests with a veritable feast of good things.

The menu of fun and music will be offered for your enjoyment four times each day, and it is their desire



The New York Philharmonic Society Orchestra, Josef Stravinsky, conductor. City Auditorium, Wednesday, November 27.

He studied later in Vienna with the great Lechetsky, whose marked personality made a permanent impression on the Danish pianist's art.

Mr. Wad has played successfully in public in Italy, Germany and Denmark. After leaving Vienna, he returned to Copenhagen, where he gave numerous concerts, played with many

that all should partake of the banquet, as there will be plenty of everything for everybody, and basketful to spare.

One of the most delightful courses of the spread will be Mr. Billy Walters, rendering several high-class ballads, beautifully illustrated. Mr. Walters certainly has filled a long-felt want at the Bijou, and will no doubt grow to be a very great favorite in a very short time. His voice is rich, sweet and powerful, and his artistic style is delightful.

Another portion of the musical meal will be Stewart and Stewart, who are guaranteed to tempt the appetite of the most particular guest. In this course everything from grand opera to ragtime will be served.

As a delicacy, the Howard Sisters will offer some of the daintiest singing and dancing numbers ever served in this city. You all know the true saying, "Not how much, but how well." Well, this clever little team know just how to make you enjoy the portion they have served, and make you wish for just a little bit more.

Now, then, the dessert! Miss Maude Stone, that charming New York favorite, will pass around one of the most delightful dishes of sweet things imaginable. She has two whole trunks just packed full of goodies, and she has come all the way from the Great White Way to see that the Lobettes are well taken care of.

The usual after-dinner course of fine pictures, properly shown and carefully worked up by realistic effects, will make a truly enjoyable entertainment.

Picture Play.

The Picture Play in colored motion-pictures will be presented at the City Auditorium on Thursday and Friday nights of this week, the pictures being reproductions of the scenes in the famous performance of the Passion Play at Oberammergau, in Germany.

An orchestra will play throughout the production, and a mixed chorus of twenty-five voices will sing selections from the "Passion" and other musical compositions closely connected with the events portrayed in the pictures.

The presentation is given under the auspices of the Society for the Study and a part of the proceeds will be for the benefit of that institution.

No-Rim-Cut Tires 10% Oversize Used on 250,000 Cars

The final verdict on tires is told by the fact that Goodyears outsell all others.

In three years the sales have doubled six times. And we are doubling our output to meet next year's demand. We judge that these tires are used today on 250,000 cars.

That's because motorists are now making comparisons. Most cars now have odometers.

Men see what it means to have tires that can't rim-cut. They see what our oversize means.

The mileage figures show that in 13 years we have best solved the whole tire problem. We've cut tire bills in two.

You can see the reason by one glance at these tires. And men who have tried them—men who know—now buy on the average 100,000 per month. Come see the tires—see why men prefer them.

The Goodyear Tire Book free on application.

THE GOODYEAR TIRE & RUBBER CO., Akron, Ohio

For Sale by All Dealers



Treads With a Bull-Dog Grip

Here is the very last word in a winter tread. It solves the skidding question as was never done before.

It is an extra tread, made of very tough rubber, vulcanized on to the regular. Thus it gives you a double-thick tread.

The blocks are deep-cut, so they last for thousands of miles. They present to the road surface countless edges and angles.

Each block widens out at the base, so the strain is distributed. Without this, a non-skid proves very short-lived.

You can see in a moment that this tread meets all your needs in non-skids.



With Automobilists

Owen Bush, of the Detroit Tigers, must have a couple of regrets, as he scans the records showing the number of bases on balls received by the American League players last season. The midwest draw more passes than any one else—119 all told, three of which were of the casualty kind—but all he gets for his activity in working the pitchers for transportation is to be honorable mention. One of his regrets is that Hugh Chalmers, when he decided to have a competition among the American League players for a car, did not offer the prize to the player who obtained the greatest number of passes, instead of to the player who was the most valuable to his team. Regret No. 2 is that the scoring rules of 1912, as regards bases on balls, are not the same as they were in 1887. Then, when a player received his bases on balls he was not exempted from a time at bat, but he did get credit for making a base hit. Under the 1887 scoring rules, Bush's batting average would have been .361.

Bush undoubtedly established an American League record last season by obtaining 119 passes. In 1908, Fielder Jones, of the Chicago White Sox, procured 102 complimentary tickets to first base from the pitchers—a record which held until this season, when Eddie Collins equalled it and then surpassed it. All the passes that Connie Mack's famous second-sacker obtained in 1912 were of the regulation kind, and not once did he get to first on a Red Cross complimentary.

The third-oldest player in the American League last season in working the twirlers for gifts was Maurice Rath, of Chicago, who garnered ninety-nine. Shotton, of St. Louis, ranked fourth, with ninety-four, and Tris Speaker, of Boston, who won the Chalmers trophy, fifth, with eighty-one. The figures below show the five best men on each team and the number of passes each received:

Boston—Speaker, 81; Hooper, 75; Wagner, 65; Gardner, 43; Lewis, 33.
Chicago—Rath, 99; Lard, 64; Zelder, 50; Bodie, 33; Collins, 32.
Cleveland—Jackson, 61; Graney, 55; Grigs, 34; Lajole, 34; Ryan, 32.
Detroit—Bush, 119; Loudon, 64; Cobb, 50; Delahanty, 49; Jones, 45.
New York—Dunlap, 71; Hartzell, 61; Martin, 48; Zinn, 47; Simmons, 37.
Philadelphia—Collins, 102; Baker, 57; Barry, 57; Molins, 49; Strunk, 49.
St. Louis—Shotton, 94; Austin, 42; Wallace, 42; Pratt, 39; Hogan, 34.
Washington—Miller, 57; Foster, 55; Moeller, 57; McBride, 46; Shanks, 43.

Silence has been the "consummation devoutly to be wished" of the automobile builders ever since the first crude "horseless" carriage smoked and puffed and rattled its way along to the admiration of even the objectors. And now, for the first time, after twenty-one years of steady development of the American motor car, silence has been attained, as nearly as it is possible, to attain absolute noiselessness in anything that moves.

When he set about getting silence, Mr. Duryea began at the tread and worked up. Every bolt, rod, joint, bearing, hinge, bush, frame—anything that had the possibility of the least squeak, or thump, or rattle—was studied, first, by itself, and then in connection with everything it touched or affected. The result is that the C-32 Stevens-Duryea is "as silent as if it were rubber heels."

In the Olympic show, held recently in London, Continental, Europe, as well as the British Isles, paid high tribute to the invention of an American, Charles Y. Knight, by exhibiting chassis equipped with the Knight sleeve-valve motor. Seven companies making Knight engine machines displayed cars without brakes, three of them making exhibits in the big show of Great Britain for the first time. The latter were the Martini, of Switzerland; Mathis, of Germany, and Germania, of Belgium. Each had one chassis at the London show that attracted more than ordinary attention from the throngs of critics. Other Knight engine chassis shown were those of the Panhard Company, of France; Minerva, of Belgium; Mercedes, of Germany; and Bayard, of France. The Panhard and Mercedes cars displayed one chassis each; the Minerva four, and the Bayard two. Another new Knight-engine car that has created a sensation in Europe is

the Raf-Knight, made at Reichenberg, Austria. It is a 30-horsepower automobile, and will make its show debut at the Paris Salon, December 7-22. The company making this machine has the rights of the Knight invention for Russia and Austria, and will have agencies in St. Petersburg, Moscow, Prague, Vienna, Carlsbad, Hohenheim, Berlin, Leipzig, Klagensfurt and Budapest.

The impression has popularly prevailed that crossing the Continent in a motor car is an experience entailing considerable danger and hardship. G. R. Van Auker, of Indianapolis, and party of three, recently arrived in California, deny any such theory and report a tour without mishap or serious inconvenience.

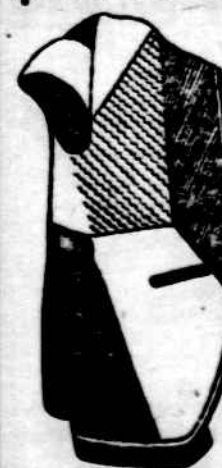
Mr. Van Auker drove his Kissel Kar "Six," the entire distance, accompanied by Mrs. Van Auker and Mr. and Mrs. R. C. Bell, of Kansas City. The party carried a complete camping outfit, and never once stopped at a hotel. The trusty Kissel Kar took the grades of the Rockies and the plains of the Platte with equal ease. In fact, there was a complete freedom of any kind of annoyance or delay.

Mrs. Van Auker and Mrs. Bell are proud of their accomplishments as rifle shots en route. Mrs. Van Auker shot a deer and Mrs. Bell a black bear.

"What! Rac ein Richmond?" "Sure! I'll race anywhere in this old world, providing there is proper police protection for the spectators. That may sound strange to you, but after I explain you will understand."

This was "Daredevil John" Mink's reply to a question put by one of the officials of the Kline Motor Car Corporation, of this city, when entry blanks were received for the races to be held on the State Fair Grounds track November 29 and 30. "Mink," who handles the Kline Kar racer, "Jimmy," the lightninglike six-cylinder monster that has been tearing up the records of the world's best drivers and cars throughout the present season, positively refuses to race anywhere unless the people who pay their money to watch him flirt with death on the turns of a track are placed so that if accidents do happen they will be out of danger.

JUST PUT ON SALE—NEW LINE
\$18.00 AND \$20.00 WOOLENS \$15



Suit or Overcoat

Wine Shades, Blues and Light Blues, Dark Purples, Light, Medium and Dark Grays, Mixed Weaves, Stripes and Self-Stripes, Browns in all kinds of new shades—half a hundred styles to choose from—the richest, nobbiest, neatest effects you ever saw for the money. They would be cheap at \$18 and \$20. But we must sell them before the holidays, and have marked them at \$15. Not only made to measure, but made with that STYLE that only GOOD tailors can give.

100 Swell New Overcoatings

Tailor-Made at \$15, \$18, \$20

MORTON C. STOUT & CO.
TWELVE LARGE ESTABLISHMENTS IN TWELVE LARGE CITIES
Tailors 714 E. Main Street Importers

FIRST SOUTHERN APPEARANCE

NEW YORK Philharmonic Society ORCHESTRA Eighty-Five Men JOSEF STRANSKY, Conductor

Featuring the
Peerless Violinist

MISCHA ELMAN

First Concert of the New York Philharmonic Richmond Series

Wednesday,
November 27th

City
Auditorium

Single Admission Tickets, \$2.00, \$1.50, \$1.00, 75c
Season Tickets, Three Concerts, \$5, \$4, \$3, \$2.

ON SALE AT

Walter D. Moses & Company, 103 E. Broad St.